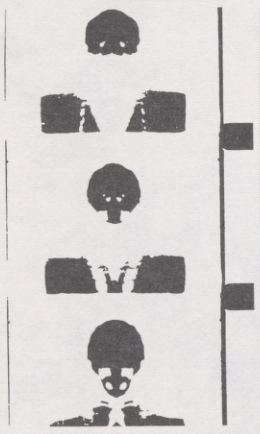
CANYON CINEMATHEQUE '76

The only regular Bay Area showcase for personal and avant-garde films.
Shows on Thursdays 8:30 PM at the San Francisco Art Institute, 800 Chestnut St., San Francisco. Admission $1.75. Free coffee. For information call 332-1514.

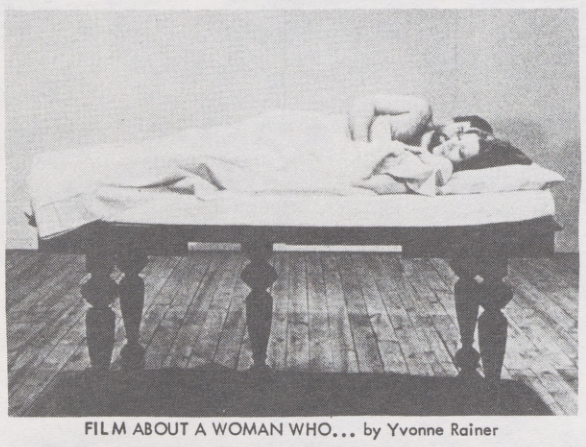
Barbara Linkevitch in CHINAMOON



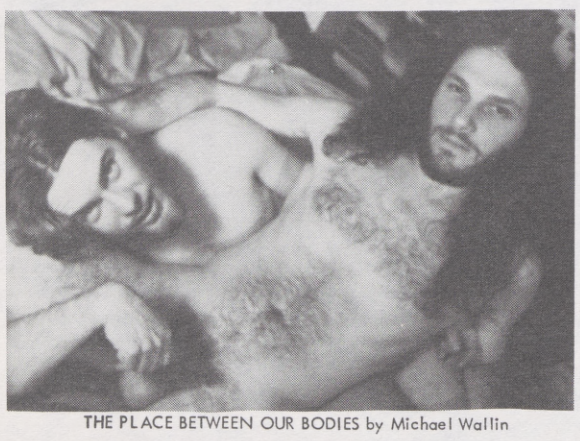
PORTRET by Tom Chomont

ELASTICITY by Chick Strand

George Berg (photo by R.M. Krolak)



FILM ABOUT A WOMAN WHO... by Yvonne Rainer



THE PLACE BETWEEN OUR BODIES by Michael Wallin

JANUARY 8: CANYON CLASSICS SPECIAL PRICE
CANYON CINEMA CO-OP BENEFIT $2.50

The Canyon Cinema Co-operative is trying to raise money to match an NEA grant to print a new catalog of the films it distributes, its first new catalog in four years. This is the first of several benefits at Canyon for the Co-op, and the films in this show are some of the Co-op's best and most popular classic masterpieces.

QUICK BILLY by Bruce Baillie (1970) 60 min.
WHERE DID IT ALL COME FROM? WHERE IS IT ALL GOING? by Victor Faccinto (1970) 7 min.
DOWNWIND by Pat O'Neill (1973) 15 min.
SCORPIO RISING by Kenneth Anger (1963) 31 min.
KNOCTURNE by George Kuchar (8 1/2 min.)
MOTHER'S DAY by James Broughton (1948) 22 min.
UNSERE AFRIKAREISE by Peter Kubelka (1966) 16 min.

To receive our posters in the mail, send your name, address, and zip.code to: Cinematheque Mailing List/Canyon Co-op Office/Industrial Center Building, Room 220/Sausalito, CA 94965.

JANUARY 15: THE FILMS OF BARBARA LINKEVITCH
WITH BARBARA LINKEVITCH IN PERSON

Barbara Linkevitch is a local film-maker who has won awards all over the world including the Cannes and Toulon film festivals. This is her first one-person show here. The program will include:

GOODMAN (1972) 3 min.
THOUGHT DREAMS (1972) 3 min.

"A game of hide and seek. Having only the similiarity of camera placement. A definite relationship and tension between the three characters and the armadillo is achieved through editing." --B.L.

TRACES (1973) 12 min.

"More than a story of loss of self-dependence to others, TRACES is a film of layers...layers of color, sound, people, motion, emotion, objects (both inside and outside the frame), and mood, which when manipulated through editing make up the impressions of the film." --B.L.

"TRACES is a visually stunning, subjective drama, original in style, painfully immediate, powerful in its implications." --James Broughton

SILVERPOINT (1974) 25 min.

"An intense psychological portrait of a young woman dancer experiencing conflict about her dance mixed with jealousy in her relationships with other women." --B.L.

"Wonderful, just wonderful." --Stan Brakhage

CHINAMOON (1975) 15 min.

CHINAMOON centers around one bed and the four prostitutes who inhabit the formally ritualized world of a room we never leave.

"It is a redolently Baudelarian cine-poem that covertly brings, then traps us, in some nameless brothel. One brief exterior shot of nacreous Chinatown neon locates it to the extent of nonwestern ambiguity, of further slipping away from the tangible and the familiar." --Anthony Reveaux, Artweek

JANUARY 22: THE FILMS OF TOM CHOMONT
WITH TOM CHOMONT IN PERSON

Tom Chomont is an American who has been living all over Europe and Asia since 1967 and has recently returned to us from Amsterdam where he was prominently associated with the emerging Dutch cinema. Critically, his importance rests with his ability to make short, rather jewel-like films which have the effect of good lyric poetry. This will be the first time in over six years that we in the Bay Area have had the chance to see his films. The program will include the following:

OPHELIA & THE CAT LADY (1969) 2 1/2 min.
PHASES OF THE MOON (1968) 4 min.
EPILOG/SIAM (1968) 5 min.
OBLIVION (1969) 5 min.
GLORIA IN THE GLASS (1969) 2 min.
A PERSIAN RUG (1969) 4 min.
ONDERZOEK (1972) 6 min.
PORTRET (1971) 2 min.
ARIA (1971) 2 min.
LIJN II (1972) 1 min.
"abda" (1974) 4 min.
REBIRTH (1975) 2 min.
"." (1974) 2 min.
TIME SPACE I (1975) 3 min.
LOVE OBJECTS (1971) 14 min.
By Tom Chomont & Peter Erdmann: RE: INCARNATION (1973) 15 min.
By Daniel Singelenberg: ANOTHER SHOT (1973) 5 min.

"PHASES OF THE MOON I had seen before, but seeing it now, in this new context, it looked and it probably is a miniature masterpiece. It's only three minutes and 30 seconds long and it's almost about nothing ("the parapsychology of Everyday Life" is the description given by Chomont). It's a series of tiny, personal, very tightly interwoven images, particles. I usually avoid the term "film poem" because it was overused in the 40's and 50's. But somehow it fits PHASES OF THE MOON, it is a film poem and nothing else. A small miniature film poem, a jewel, if the word masterpiece is too stuffy. LIJN II is another small jewel, even if it's a remnant of a larger jewel. Its small particles are so full of life, a very jewel-like reality---fragments of images, dust particles, frame lines, all moving, all running, all close together, all very rich, all very fine. And I felt, while watching these works, if anyone would make any noise while they run, the works would just fall on the theatre floor and would break into small pieces, like mirrors. They were so silent, so subtle."
--Jonas Mekas, Village Voice

JANUARY 29: THE FILMS OF CHICK STRAND
WITH CHICK STRAND IN PERSON

Canyon Cinemathque's founding mother (with founding father Bruce Baillie in Canyon, Calif.) returns home for her first one-person show. In a letter she describes the early days of Canyon: "We'd show a serial... and a feature, like maybe LOST HORIZONS, and then a couple of underground films. We thought that we'd run out of the independent films in about six months...but they kept coming. The authorities were always after us because we'd advertise our showings and have them sometimes in private houses...or maybe the cafe we were showing in didn't have correct exits...always something....The film-makers got to show their films...and that tradition is still going on in Canyon."

Chick Strand's films reflect an intense involvement with anthropology and ethnographic concerns. Her films tread that borderline between straight documentary and totally personal cinema. For although she is continually revealing her presence in terms of her involvement with the people she is filming and in her use of the techniques of the medium, she never allows sentimentality to cloud her vision or inhibit the presentation of the necessary elements which enable us to see these people exactly as they are.

ANGEL BLUE SWEET WINGS (1966) 4 min.

"Experimental film of lyrical images in celebration of life. Techniques include live, animation, lens distortion, montage, and found images. First film." --C.S.

ANSELMO (1967) 4 min.

"Experimental Film, with Anselmo Aquascalientes, Balsamo el Mago and music by La Banda Aguascalientes. About a musician in a small Mexican town whose greatest wish is granted." --C.S.

WATERFALL (1967) 4 min

"Experimental film, optically printed, hand developed and solarized. The film incorporates footage in a flowing, floating and gliding ode to water." --C.S.

MOSORI MONIKA (1970) 20 min.

"Ethnographic Film. About the acculturation of the Warao Indians, Orinoco River Delta, Venezuela, from the viewpoint of three women: an old Indian woman, a Franciscan Nun, and the film-maker." --C.S.

ELASTICITY (1975) 22 min.

"Impressionistic surrealism in three acts: Amnesia, Euphoria, and Ecstacy." --C.S.

COSAS DE MI VIDA (1975) 24 min.

"Ethnographic documentary about Anselmo, a Mexican Indian who lives on the central plateau. It is a film about his life and struggle to rise from poverty." --C.S.

GUACAMOLE (1975) 10 min.

"Poetic surrealism. Approach is experimental in the relationships of image and sound. A film about the loss of innocence and the search for the essence of the human spirit." --C.S.

FEBRUARY 5: THE FILMS OF GEORGE BERG
WITH GEORGE BERG IN PERSON

George Berg, a San Francisco film-maker, has completed nine films since 1968. He prefers to work in black and white because it "better abstracts reality," he says. With his films George Berg wishes to entertain his audience but at the same time to "provide the spectator with the added dimension of meaning, a meaning summed up in Joseph Conrad's statement, 'above all I want to make you see.'"

Berg's films deal with subjects such as the ritual and artificiality of the world's religions, the repressive nature of all political systems, the barbarism of the American prison system, and mass death in war. "'I want to show with a cold white eye what men have done on earth in the name of God,'" he says, quoting Luis Bunuel.

PIT OF LOST SOULS: THE REPORT OF A60817A (1973) 19 min.

"A collage film made up of an interview with a man who spent 10 1/2 years in San Quentin (recorded on video tape), newsreel footage, still photographs, and written quotations. The interview discusses, among other things, the events on the days George Jackson was killed." --G.B.

RED AND YELLOW DANCE FILM (1972) 1 1/2 min.
BABYLON BABYLON (1975) 20 min.

"A twenty-minute mini-epic tracing Babylon's influence from the Tower of Babel thru the Babylonian Empire's glory and fall to Medo-Persia to St. John's apocalyptic vision of the great whore of Babylon." --G.B.

GETTING THERE (1973) 7 min.
DUET IN TIME (1975) 14 min.

"A story film that shows the anguish, loneliness, and dispair of a man after the loss of his wife and son," and "one of the most perfectly crafted short films ever made." --William Arnold, City Magazine

THE DARK AGES (1971-2) 27 min.

"A film in four parts: Part 1, On Organized Religion; Part 2, On World Politics; Part 3, On Death; and Part 4, On Hope." --G.B.
"It is film as philosophy." --James Broughton

FEBRUARY 12: "FILM ABOUT A WOMAN WHO..." BY YVONNE RAINER (1975) 105 min.

FILM ABOUT A WOMAN WHO...is a multi-layered composite of images, text, music, and speech dealing with the oppositions of emotional life set off against the appearances of everyday behavior. On screen two men and two women "play out" the valences of their interdependencies in word and gesture, gaze and stillness, in "unhinged fragments of reality" (to use Louise Brooks' phrase) further fragmented by distortions in speed, time, placement of objecs, and bodily orientations. Subtitles and intertitles function as both counterpoint and connective tissues between sequences. The subjective, obsessive eye of the camera combined with the dry impersonal tone of the narration creates a constant flux of tension, absurdity, intense drama, and pathos.

"I wanted to reveal some very painful realities," said Rainer of her film, 'which I had suffered through or had observed others suffering through; and I could not think of any presentation of these realities that surpasses the impact of the written form. I had experimented with language in dance. Now, in this film, I was faced with the problem of creating a continuity through image and text without encouraging the anticipation of a continuous story, and yet not subverting the content of such a story which I wanted to reveal with as much clarity and nakedness as possible."

FEBRUARY 19: THE FILMS OF MICHAEL WALLIN
WITH MICHAEL WALLIN IN PERSON

Michael Wallin has been making films in the Bay Area since 1968 and has shown previously at the Cinematheque. This is his first one-man show here. The program includes:

PHOEBE & JAN (1968) 5 min.

MENDOCINO (1968) 14 min.

AS THE WHEEL TURNS (1972) 24 min.

A bold experiment within the narrative tradition. AS THE WHEEL TURNS is a drama built upon bisexuality and extortion. The plot eventually becomes secondary as only a means of developing the characters the actors are portraying. The camera, in all manner of visual asides, continually articulates the psychological space in which the drama occurs.

KALI'S REVUE (1972) 8 min.

In praise of Kali, the goddess of physical form. A montage film using city-scapes, forests, locomotives, clouds, etc. A structural use of dissolves, fades, and layered sound to carry the momentum of the film.

SLEEPWALK (1973) 12 min.

Three film portraits linked together in a kind of hallucinatory peyote vision. A breakdown of narrative expectation, using optical printing and sound manipulation.

THE PLACE BETWEEN OUR BODIES (1975) 30 min. (World Premiere)

This new film is a lyrical portrait of a relationship between two men who love each other. It is also a love poem from Michael to Mark. The film begins with a self portrait of the lover, whose sexual life is seen as a series of one night tricks and masturbatorial fantasies. The film moves on to a dramatized encounter of the lover with the beloved: the lookover, the first kiss, and the evolving domesticities.

The film resolves itself with the lovers' attempt to achieve a successful love relationship and mutual sexual satisfaction. It is beautifully edited as the film-maker has taken various parts of his life and brought them together filmically. The adept and sensitive camera work of Leonard Levy during the sex scenes enhances more fully the lyric quality of this film.

FEBRUARY 26:
THE SUPER 8mm FILMS OF LENNY LIPTON
WITH LENNY LIPTON IN PERSON

Lenny Lipton's book, Independent Film-making, is the definitive work on 16 mm technique and has undergone six printings in this country and in England. He has recently published a second book, The Super 8 Book, which is destined to be even more influential. He has been a familiar figure to us in the Bay Area both as a film-maker and as a critic for over ten years now. He has shown his films throughout Europe and America and has given numerous one-man shows in the Bay Area. He has made eighteen films in 16 mm which are currently distributed by the Canyon Cinema Co-op, but since 1972 he has worked exclusively in the medium of super 8mm. Lipton maintains that sound films of excellent quality can be made at considerably less expense in super 8mm than in 16mm. The show tonight will illustrate that thesis, as the films will be all in super 8mm with synchronous sound and/or added sound. The program will include:

NADINE'S SONG (1975) 14 min.

"A trip to Oregon and the Brownings of Pleasant Hill, and Joe Valentine of the Mohawk River. A journey to the heartland, as Joe would call it." --L.L.

THE STORY OF A MAN (GOING DOWN IN FLAMES) (1975) 12 min.

"The true story of Kenneth Anthony Zadel, in his Canadian hideout. Zadel is shown in his daily routine on his farm deep in the rain forest. Finally apprehended for cracking a safe outside of Victoria, B.C., Zadel was extradited to the United States after his Canadian arrest, where he faced charges on three counts each of armed robbery and attempted murder. He is presently serving a twenty-year sentence in New Jersey." --L.L.

REVELATION OF THE FOUNDATION (1975) 67 min.

"The Foundation of Revelation is a group of Shavites following the teachings of Cirengiva Roy, a man they call Father. Father, an amazingly dynamic person, is considered to be God by his followers across the United States and in other parts of the world. This film takes a look at the central house or headquarters of the Foundation. An intimate view of Father and those who love him." --L.L.

Plus additional films to be announced.